

THE CLEVELAND MUSEUM OF ART MEMBERS MAGAZINE

May/June 2014

CLEVELAND ART



Dear Members,

This issue of our magazine embodies the ambitious scope of our museum's activity. The cover features a great pastel by Degas, featured in the current show *Treasures on Paper from the Collection of the Cleveland Museum of Art*, a "greatest hits album" of the museum's amazing prints and drawings collection that celebrates the acumen of our curators present and past.

A big part of successful collecting is research and scholarship, and sometimes that work takes place not within museum or library walls, but out in the world—even in the jungle. Our curator of Indian and Southeast Asian art Sonya Rhie Quintanilla traveled to Cambodia and Thailand this past winter to gain firsthand understanding of the cultural and architectural context that gave rise to the remarkable Khmer sculptures that grace Cleveland's west wing galleries. She recounts her journey and shares photos in an article on page 6.

Once the museum acquires an object, we have a commitment to care for that work of art in perpetuity. For example, in 1976 the great (but at that time, little-known) Caravaggio painting *The Crucifixion of St. Andrew* came into the collection. Of course it has been cared for ever since, but now it will undergo its first comprehensive conservation treatment. Not only that, a portion of that activity will take place in the public eye as part of a focus exhibition running June 1 to September 14. Paintings conservator Dean Yoder, the leader of the project, will actually be in the gallery working on the painting during that time, and he has written an article about the whole project on page 9.

At the Cleveland Museum of Art we present art from throughout history, but at the same time we follow the careers of today's great working artists. The photogra-

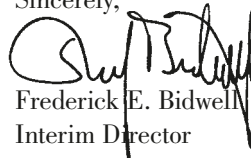
pher Lois Conner has traveled regularly to China over the past 30 years, making luminous photographs with a vintage banquet camera. Through late June we present a selection of her images from Beijing. Curator of photography Barbara Tannenbaum writes about the exhibition on page 4. Of particular note among other current shows are *Remaking Tradition* (through May 11) and *Van Gogh Repetitions*, which runs through May 25 and has regularly been selling out weekends and midday slots during the week. Please plan ahead and get your tickets early.

And we also do great public festivals here. In fact, June 14 will be the 25th time we have presented Parade the Circle, and Robin VanLear, who has been artistic director of all of them, offers a story about that great quarter-century project on page 11. This year's Solstice party comes up one week later on June 21. Music and film have a long history at the CMA as well, and the offerings described for May and June sustain that proud tradition.

Finally: education. Since its founding, the Cleveland Museum of Art has been a leader in museum education, and a browse through our offerings in this magazine reveals an impressive array of ways and things to learn.

But wait, there's more! We publish (the new guide to the collection noted on page 21 and this magazine, for example); we serve as an institutional partner to other organizations; and last but by no means least, we simply open the doors and invite people in. For free.

Sincerely,



Frederick E. Bidwell
Interim Director

CLEVELAND ART

COVER

Before the Race

(detail) c. 1887–89.

Edgar Degas

(French, 1834–1917).

Pastel; 57.5 x

65.4 cm. Bequest

of Leonard C.

Hanna Jr. 1958.27.

Featured in

Treasures on Paper.

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ON VIEW

Remaking Tradition: Modern Art of Japan from the Tokyo National Museum Through May 11, Smith Exhibition Hall. Drawn exclusively from the holdings of the Tokyo National Museum, the exhibition explores how Japanese artists responded to the societal changes attending Japan's modernization.

Organized by the Cleveland Museum of Art and the Tokyo National Museum.



JAPAN FOUNDATION

Van Gogh Repetitions through May 25, Smith Exhibition Gallery. This groundbreaking exhibition examines the art of Vincent van Gogh through a study of what he described in his letters as "répétitions." *NOTE: This exhibition has been selling out on weekends and midday times during the week. Please plan ahead and order tickets early.*

BakerHostetler

Yoga: The Art of Transformation June 22–September 7, Smith Exhibition Hall. The world's first exhibition about yoga's visual history explores yoga's meanings and transformations through works of art dating to nearly 2,000 years ago up to the 20th century. Opens Solstice night!

Organized by the Arthur M. Sackler Gallery, Smithsonian Institution.



Mountain and Streams in the Four Seasons 1938. Kawai Gyokudō (Japanese, 1873–1957). One of a pair of six-fold screens, color on paper; 168.7 x 373.8 cm (each screen). Tokyo National Museum, A-11782. From the second rotation of light-sensitive works in *Remaking Tradition*, on view through May 11.

Our Stories: African American Prints and Drawings Through May 18, Pollock Focus Gallery. Works on paper explore the social, political, and cultural concerns of African American artists such as Romare Bearden, Jacob Lawrence, Martin Puryear, and Kara Walker from the 1930s until today.

Treasures on Paper from the Collection of the Cleveland Museum of Art Through June 8, gallery 101. Examine the museum's connoisseurship in this showcase of more than 70 of the finest prints and drawings from the 15th to the 19th centuries.

Conservation in Focus: Caravaggio's *Crucifixion of Saint Andrew* June 1–September 14, Pollock Focus Gallery. The exhibition centers around ongoing conservation treatment of the museum's masterpiece by Caravaggio.

The
Lubrizol Foundation

Beijing: Contemporary and Imperial: Photographs by Lois Conner Through June 29, photography gallery. Photographs of the ruins of the Garden of Perfect Brightness are juxtaposed with images of contemporary Beijing.

Made possible in part by a gift from Donald F. and Anne T. Palmer.

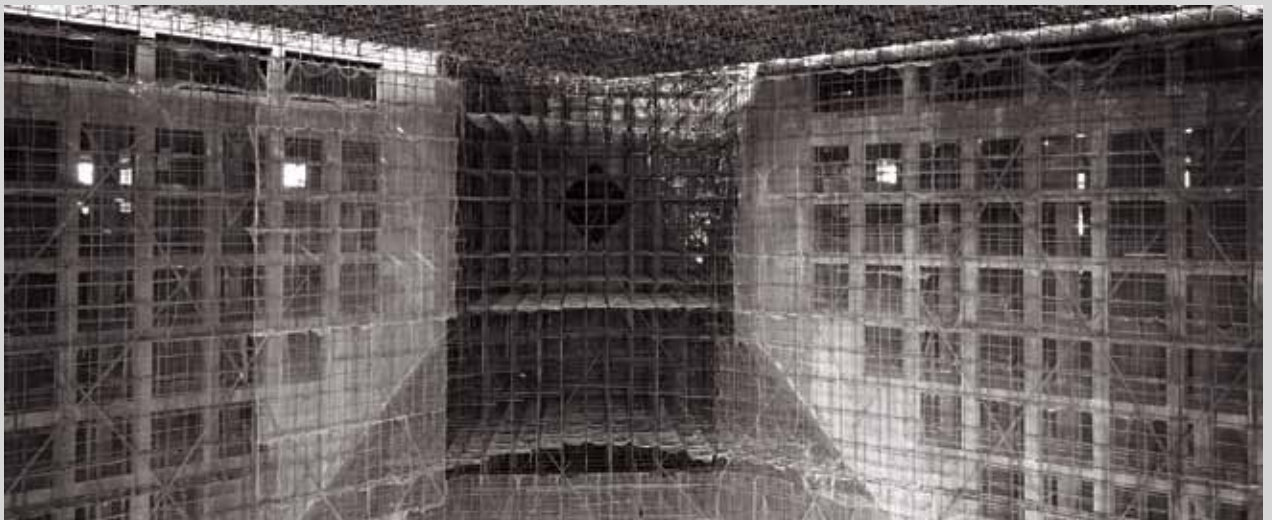
Luxuriance: Silks from Islamic Lands, 1250–1900 Through June 22, Arlene M. and Arthur S. Holden Gallery. Sumptuous silks from the museum's exemplary collection.

The Netherlandish Miniature, 1260–1550 Through December 7, gallery 115. Works of the later Middle Ages from the CMA collection.

Parade the Circle 25th Anniversary May 31–August 3, education lobby.

Dürer's Women June 22–September 21, prints and drawings gallery. This exhibition of over 50 works from the CMA collection considers Albrecht Dürer's multivalent depictions of women over the course of his career.

Interior of the Bank of China during Construction 1998, printed 2013. Lois Conner (American, b. 1951). Pigment ink print; 23 x 60 in. © and courtesy of the artist



Landscape as Culture

Lois Conner has photographed China's historic and modern capital of Beijing over 25 years of rapid change



Tiananmen Under Reconstruction 1998, printed 2013. Lois Conner (American, b. 1951). Pigment ink print; 23 x 60 in. © and courtesy of the artist

“My subject is landscape as culture,” says the renowned photographer Lois Conner. “I am not interested in an untouched, untrammelled world. What I am trying to reveal through photography in a deliberate yet subtle way is a sense of history.” Since 1984 Conner has photographed regularly throughout China. Photographs from her early trips were the subject of a 1988 exhibition at the Cleveland Museum of Art. Twenty-six years later, Conner’s images of the country’s historic and modern capital are the focus of a show here.

EXHIBITION Beijing: Contemporary and Imperial: Photographs by Lois Conner

Photography
gallery, through
June 29

This exhibition is made possible in part by a gift from Donald F. and Anne T. Palmer. The accompanying book, *Beijing: Contemporary and Imperial*, was made possible by a grant from the Rosenkranz Foundation.

In a 1919 guide to Beijing, author Juliet Bredon declared that “the history of Peking is the history of China in miniature.” Conner’s photographs reveal the turbulence and flux of the past three centuries in China through the monuments, landscape, and urban fabric of Beijing. Her images take us full circle from the palaces and gardens of imperial China, through the totalitarian architecture and public spaces of the Communist era, to today’s glamorous, daring feats of cutting-edge architecture erected in post-socialist China.

Conner almost exclusively uses a 7 x 17-inch camera, which yields a narrow rectangular image. When placed horizontally, it becomes a panoramic viewpoint, a format most often associated in Western art with landscape photography and the group portrait. In Asian art, however, it recalls the elongated formats of the hanging and hand scrolls of Chinese landscape painting. Con-

ner’s compositions reflect her deep understanding of the complex aesthetic of that genre, one rarely applied to photography.

The sizes of the works in the exhibition range from 7 x 17 inches to a triptych that is 2 feet tall by 15 feet wide. The smaller prints are platinum prints; the larger ones, digital pigment ink prints. Conner turned to platinum printing in the mid 1970s for its exquisite rendering of detail and wider range of subtle tonalities of gray compared to gelatin silver printing. To make a platinum print, the negative must be in direct contact with the sensitized paper, limiting prints to the size of the negative. A dozen years ago, Conner began making large digital prints by scanning her negatives and printing them with pigment ink in order to render, emphasize, and exaggerate the larger physical spaces that she was photographing.

Those include imposingly severe Communist-era monuments such as Tiananmen Square. Built in 1651 as a public square in front of one of the gates to the Forbidden City, it was “supersized” in the 1950s to accommodate up to one million people at vast government-organized spectacles. Conner’s shot, made when the square was under reconstruction, conveys its vastness and theatrical character.

Contemporary Chinese monumental structures commemorate economic rather than governmental power and



Lotuses, Qu Yuan Fenghe, Yuanming Yuan (Wind in the Lotus at Qu Courtyard, Garden of Perfect Brightness) 2011, printed 2013. Lois Conner. Pigment ink print; 60 x 23 in. © and courtesy of the artist

demonstrate a global instead of an insular attitude. In Conner's photographs, we experience how the new international architectural icons eschew human scale and emphasize geometry. One of the first was the Bank of China headquarters, designed by Chinese-born American architect I. M. Pei. Conner, showing it under construction, covers the entire sheet with just the juncture of the two L-shaped wings. The massive building becomes a gridded monolith more perfect than, and unrelated to, human needs and feelings. Yet Conner also shows us the city at street level, teeming with commuters and speeding cars. She takes us to humble factory courtyards and courtyard houses that harken back to earlier centuries.

A focal point of the exhibition is the Yuanming Yuan, or the Garden of Perfect Brightness, a major monument of imperial China that

Conner has photographed extensively. The Qianlong emperor renovated and greatly enhanced the garden during his reign (1736–96), turning it into a symbol of his country's grandeur, sophistication, aesthetic refinement, and wealth. Nine islands constructed around a central lake formed a cosmology: they represented the Nine Realms of All under Heaven, that is, the world

under Chinese rule. The emperor even hired two Jesuit priests to design a section of the garden in the European rococo style to signal China's international outlook. It contained the zodiac heads that inspired contemporary Chinese artist Ai Weiwei's sculptures, recently on view in the museum's atrium.

After more than a century as home to the court and government, the Garden of Perfect Brightness was destroyed by British and French troops as retribution for the murder of British envoys sent to negotiate a truce in the Second Opium War. The drama and tragedy of that long-ago desecration are conveyed in Conner's 1998 photograph *Ruins of Yuanying Guan, Yuanming Yuan (View of Distant Seas, Garden of Perfect Brightness)*, in which the damaged rococo columns stand as proud survivors of a dark act. Most of the garden has been left in ruins as a reminder of China's "century of humiliation" (around 1840–1949) and to serve as a symbol of the goal of national revitalization. Conner balances images of the ruins with the garden's scenic views and structures, picturesque lakes, and intoxicatingly scented lotuses.

Beijing is a city that displays its history, and China's history, in its various and varied landscapes—from the constructed, aestheticized landscapes of Yuanming Yuan to the historic courtyard houses now being replaced by high-rise office and apartment buildings. "The old city of Beijing has been, and is being, transformed by the market economy," Conner has written. "My work speaks of the diversity of people as well as the shifting cityscapes that make up the metropolis in transition." ㊦



Ruins of Yuanying Guan, Yuanming Yuan (View of Distant Seas, Garden of Perfect Brightness) 1998, printed 2013. Lois Conner. Platinum print; 14 x 24 in. © and courtesy of the artist

A Khmer Journey

Curatorial fieldwork in Southeast Asia gives context to museum sculptures

As the curator in charge of one of the world's premier collections of Southeast Asian art, I took the opportunity to spend 30 days in Cambodia, Thailand, and Myanmar in January and February to conduct fieldwork on several collection-related projects. My focus for the trip was art of the Khmer Empire from the 6th to 13th centuries. I traveled about 400 miles by motorbike, plus hundreds more by car, bus, and boat, to see as many surviving monuments as possible from the Mekong Delta region in the south, to the mountaintop temple of Preah Vihear in the north, all the way to the end of the Angkor Road at Shri Thep via the Isaan Plateau of northeastern Thailand. This phenomenally successful research trip and grand adventure opened my eyes both to the matchless glories of Khmer architectural and sculptural achievements and to the culture and society of modern Cambodia.

Trained as a historian of the art of India, I did not have a reason to travel to Khmer territories until taking charge of the Cleveland holdings in September 2012. Books and graduate seminars alone were inadequate sources for full comprehension of the complex architectural spaces, historical developments, and iconographic interrelationships of Khmer art that I felt I should grasp before presenting sculptural works to the museum-going public. Besides obtaining a firm grasp of the history of Khmer art through a field survey of a broad cross-section of the monuments and local museum collections, I wanted to experience the architectural contexts for which the sculptures in the museum were made.

Preah Khan Kompong Svay, three hours by motorbike from the city of Kompong Thom in central Cambodia, struck me as one of the most poignant sites from the early days of the trip. Covering approximately three square miles, this temple complex of the early 1200s is off the tourist track and half-swallowed by the ground, brambles, and its own rubble. Fresh sandstone surfaces less than two decades old scar the majestic towers where sculptures of celestial maidens called apsaras once



Inner Courtyard of Banteay Srei 10th century. Banteay Srei District, Siem Reap Province, Cambodia. Sandstone

stood with images of Buddhas and bodhisattvas who referenced the power and transcendence of the king and his lineage. Nine days later I was surprised to see the sculptures from Preah Khan at a conservation center in the city of Siem Reap, where they were brought after having been seized from smugglers. Still, Preah Khan is barely guarded, in contrast to the temple of Preah Vihear, another day's journey to the north, where heavily armed soldiers and police ensure that the Thai do not cross the contested border and occupy this Khmer heritage site.

Staying in \$5- to \$9-per-night village homes or guesthouses, I examined, photographed, and documented ancient Khmer structures and sculptures, large and small, to the east and north of Siem Reap over the course of five days. I was pleased to find numerous examples of sculptures with the same subject matter as works in Cleveland's collection that are still in situ, so I could see how they related with other figures and were integrated into each site as a whole. Sometimes the works are obscured by astonishing tree-root systems that at once pull apart the bricks and stones and yet hold entire temple structures together in a relentless grip. Anthills up to four feet high, active beehives, and poisonous snakes, lizards, and scorpions guard the sanc-



Stopping for Petrol

Sonya Quintanilla in Kompong Thom, Cambodia, January 11, 2014. Despite the pump, petrol is dispensed from reused water and soda bottles.

MATTHEW MACE



Above right:
Apsaras at Angkor Wat 12th century. Siem Reap District, Siem Reap Province, Cambodia. Sandstone

Above far right:
East Gateway Superstructure of the Baphuon Temple Pyramid mid-11th century. Angkor Thom, Siem Reap District, Siem Reap Province, Cambodia. Sandstone



tums of temples, as though they don't realize that long ago—probably as early as the 14th century when the Khmer Empire had shrunk to a fraction of its size, leaving most of its imperial accomplishments vacant—their treasures had been removed. Pedestals were upturned for the retrieval of gold that was kept beneath the icon of the deity; the sculptures were taken away, and many can be found in local site museums, the National Museum in Phnom Penh, the conservation center at Siem Reap, and foreign collections.

In rare instances, the sculptural embellishment of Khmer temples remains largely intact. Banteay Srei, a small tenth-century masterwork of Khmer architecture and sculpture, consists of a series of temple halls sheathed in stunning bas-relief carvings swirling with action and ornament. Some sculptures have been removed, occasionally replaced by concrete replicas; the originals are on view at the National Museum in Phnom Penh and the Musée Guimet in Paris.

After I arrived at the hospitable city of Siem Reap two weeks into the trip, every day for the following week was filled with studying the layout and development of 500 years' worth of monuments in the Khmer capital of Angkor. Some places in the world cannot be overstated, and one of them is Angkor Wat. No matter how many photographs one has seen, it does not disappoint, and I was awed beyond expectation. A row of apsaras in an inner courtyard smile knowingly as they wield blossoming stems, as though they understand the predicament of expressing the splendor of their abode in word or image.

On January 17, I presented new research on the museum's recent acquisition from the bequest of Maxeen and John Flower of a Khmer dancing Hevajra of around 1200 at the international Indo-Pacific Prehistory Association conference. Joining me on the panel was organizer Noelle Giuffrida, assistant professor of East Asian art at

Case Western Reserve University, and Jennifer Foley, director of interpretation at the Cleveland Museum of Art, who both spoke on aspects of presenting Asian art in Western museums. Pursuing further research on the Hevajra, moving west from Siem Reap, I collected examples of stone renderings of the same image both at temples and in local museum collections. The Cleveland Hevajra appears to be linked to the bronze-making tradition of the northwestern Khmer Empire, in a region now within Thailand, which was my next destination. Winding up the trip with four days at the Buddhist temples of Bagan in Myanmar, and finally returning to Phnom Penh, with a day trip south to the find-spot of Cleveland's colossal *Krishna Lifting Mount Govardhan* of around 600, I left Cambodia feeling satisfied by having found what I needed to be sufficiently confident about the provenance, history, and context of the Khmer sculptures in Cleveland. 🏠



Eastern Tower of Preah Khan Kompong Svay early 1200s. Sangkum Thmei District, Preah Vihear Province, Cambodia. Sandstone



Doorway at Prasat Pram, Koh Ker 10th century. Kulen District, Preah Vihear Province, Cambodia. Sandstone and brick

ON THE ROAD

See works from Cleveland's collection in exhibitions around the world

Thomas Sully: Painted Performance, at the San Antonio Museum of Art through May 11, includes two Thomas Sully portraits from the Cleveland collection.

Venice: The Golden Age of Art and Music, at the Portland Art Museum (Oregon) through May 11, features Francesco Guardi's *Pontifical Ceremony in SS. Giovanni e Paolo, Venice, 1782*.

Yoga: The Art of Transformation is at the Asian Art Museum of San Francisco through May 25 before the exhibition comes to Cleveland June 22–September 7; it includes nine works from the CMA collection.

Impressionist France: Visions of Nation from Le Gray to Monet, at the Saint Louis Art Museum through July 6, includes a CMA painting by Narcisse Diaz de la Peña.

Admired from Afar: Masterworks of Japanese Painting from the Cleveland Museum of Art is at the Kyushu National Museum July 8–August 31.

Picasso's Studio, at the Fundación MAPFRE in Madrid through May 11, features Cleveland's Picasso masterpiece *Bull Skull, Fruit, Pitcher*.

Gauguin: Metamorphoses, at the Museum of Modern Art in New York through June 8, includes Cleveland's Paul Gauguin work *Noa Noa: Offerings of Gratitude (Maruru)*.

Lost Kingdoms of Early Southeast Asia: Hindu-Buddhist Sculpture, 5th to 8th Century, at the Metropolitan Museum of Art in New York through July 27, features three works from the Cleveland collection.



Shiva 800s. Champa (Vietnam), from Dong-duong Monastery at Indrapura. Sandstone; H. 86.5 cm. Edward L. Whittemore Fund 1935.147. On loan for *Lost Kingdoms of Early Southeast Asia: Hindu-Buddhist Sculpture*.

PERSONAL FAVORITE

**Stag at Sharkey's**

George Bellows's painting was the star of the recent Bellows retrospective show that toured the country, but now it's back home in gallery 208. It has long been a touchstone for Cleveland native filmmaker and photographer Banks.

Robert Banks, independent filmmaker

This painting, *Stag at Sharkey's* by George Bellows, has such dynamic energy. When I think of boxing and all the motion and physicality, all that is here in how the strokes are done. It's beautiful. I just love it.

As a filmmaker, I often use paintings as references for lighting and for composition. When I see something that's late 19th century into the early 20th century, I often notice there's something very dynamic, very gestural. Here the depth of the space is amazing, offset

by the bright figures of the ref and the boxers in these strong angles. What I would take away from this as a compositional lesson is how the details build the drama: with the spectators in the foreground in the shadows and some of the people turning and lunging—you can feel the emotion. Then you've got the faces on the other side more brightly lit, all looking up—the bottom third of this is a painting in itself. And then on top of the ring you have the boxers themselves, and behind them this much deeper darker space with these faces emerging out of it. Every little corner of this painting has something going on. You could sit here for an hour and just be drawn in by every aspect of the lighting and composition. The first time I saw this was probably way back when I was in high school at the Cleveland School for the Arts. It always drew my attention. Now, all these years later I know why—it's amazing that a painting could convey this much motion and energy.

For me personally, the museum is such an inspiration with so many milestones in creativity all compiled in one place. You walk through here and see

that when it comes to light and composition it all goes back to drawing and painting, that's the foundation for everything. I teach at New Bridge Cleveland Center for Art and Technology and I also work at the Cleveland Institute of Art. I tell my students that if you want to learn about composition, just go to the art museum and look around. I've been to some big museums all over the world and ours is just as good if not better than any place I've been.

This painting shows one reason I wish young people would get involved in more traditional media—and I know this is the digital era and everything: there's something so thoughtful and impressive about this technique. I wish more kids would pick up a pencil and a brush and make things that way, because it forces you to think about what you're doing. It's all about thought. Whatever medium you're using, you need to put your full thought and emotion into it, because you can tell, when you look at a work of art, whether it's there or not. In a room like this, the amount of thought and creative energy is almost overwhelming. It's good to just sit down and soak it up for a while.

Caravaggio in Focus

A rare opportunity for an up-close look at the conservation process

Following a year of study, *The Crucifixion of Saint Andrew*, painted by Michelangelo Merisi da Caravaggio, will undergo a comprehensive conservation treatment—and for the first time in the museum’s history, part of the work will be done in public.

The museum has a long tradition of the highest care of its world-renowned collection to ensure optimal preservation and conservation standards. The conservation department, which traditionally conducts its work behind closed doors, invites visitors to view the process. Beginning in June, after months of preparation, a fully equipped paintings conservation lab in the museum’s Focus Gallery adjacent to Gallery One will allow visitors to experience the first phase of conserving one of the most important paintings in the museum’s collection. The public will witness firsthand the planning, scientific research, equipment, insight, skills, and experience required for a large and particularly complex conservation project.

The exhibition will be supplemented with high-resolution technical photography, including infrared imaging, digitized X-rays, and photomicroscopy, to document the materials and techniques used to create the painting. These technical images, which provide insight into the painting’s construction, also illustrate how the painting has been compromised aesthetically by its long history.

Conservation science and imaging have advanced exponentially since the painting entered the collection in 1976. As scientific instruments and analytical equipment innovate with greater spectral sensitivity, more detail can be discovered about the original materials and techniques used by the artist, as well as conservation materials used in prior treatments. The emerging field of technical art history combines this scientific evidence with historical accounts and artistic trends to deepen our knowledge of how artworks were created.

As a part of the newly established Keithley Institute, a partnership between the art history department at Case Western Reserve University and the Cleveland Museum of Art, a PhD program joining art history theory with object-based study will allow students to work with the conservation department to study Caravaggio’s masterpiece from a technical viewpoint. In order to achieve a holistic understanding of the painting, the conservation department will display this aspect of art history to the public as well.



Beneath the Surface: Construction and Condition

When we look at a painting in the galleries, how its condition or a previous restoration might affect our understanding of it is rarely immediately apparent. Even experienced conservators, who can identify most of these complexities, often marvel when looking at a work through a microscope or reading an X-ray. What lies beneath the surface can be revelatory, and Caravaggio’s *Crucifixion of Saint Andrew* is no exception.

X-raying a painting is one of the best of methods of visualizing its internal construction. The first X-rays of the Caravaggio, made even before the painting entered the collection, revealed a repeating diamond-weave canvas used as the original support. While the use of patterned tablecloths is unique, they are not that uncommon in Italian and Spanish paintings from the 16th and 17th centuries. The overall X-ray also reveals fairly sizable tears and multiple canvas inserts with

The Crucifixion of Saint Andrew

1606–7. Caravaggio (Italian, 1571–1610). Oil on canvas; 202.5 x 152.7 cm. Leonard C. Hanna Jr. Fund 1976.2



Underneath
Individual X-ray
film showing the
diamond-weave
canvas

a different weave structure to fill holes in the original canvas.

In addition, the X-rays uncover delicate lines or incisions cut into the ground layer. Even though some debate continues over the exact purpose of these incisions, most scholars agree they were initial guides to position Caravaggio's figures, or possibly to reposition his models. The incisions in our painting appear on the X-rays as faint white lines in areas painted over with a lead white pigment.

A few of these incisions in the area of drapery of the figure standing on the ladder were discovered when Caravaggio's painting first entered the collection. During this most recent examination, however, many more incisions have been found by using the museum's new Osiris infrared camera, including a very precise line that follows an early alteration (*pentimento*) in the first placement of the old woman's arm.

Aesthetic Problems Associated with the Varnish and Paint Layers

A thorough examination by Ross Merrill at the time of the acquisition raised questions about materials used in a prior restoration before *The Crucifixion of Saint Andrew* entered the CMA collection. Merrill, the museum's paintings conservator at the time, voiced concern with areas of cloudiness in the varnish and possible blanch-

ing in the paint. Blanching is a condition that imparts a bleached-out appearance over a painting's surface. Merrill suspected that reversing this problem would require a complete retreatment of the painting, which was never considered until now.

In 2013 the Caravaggio was taken to the paintings conservation lab for a preliminary investigation to determine the exact cause of the blanching and investigate the painting's overall condition, including its structural stability. The investigation linked the blanching to surface coatings used in earlier restorations that had blocked proper varnish saturation of the paint surface. In addition, an interim varnish, as part of a multi-layered structure from a 1974 treatment, was contributing to the poor saturation and creating stress fractures and traction cracking over the surface. Traction cracking occurs when two incompatible coatings with different properties are placed over top of each other.

In order to fully appreciate Caravaggio's masterwork, all previous conservation efforts will be removed to reveal the original paint surface. This includes the complete removal of aged varnish layers and discolored retouching, exposing old tears and canvas inserts used to repair holes and losses to the canvas.

Conservation in the Focus Gallery

The first step, after the technical examination, is to remove all of the visually disruptive varnishes and retouching from the painting's surface. The public is invited to witness this process, a rare look into the normally secluded world of conservation. After the exhibition, the conservation will continue in the paintings lab until the work is completed in late 2015. The painting has significant potential for improvement, and the treatment is expected to be transformative. Caravaggio's *The Crucifixion of Saint Andrew* is scheduled to return to the galleries in time for the museum's centennial in January 2016. ■■■



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Parade x 25

Parade the Circle marks a significant anniversary

As far back as I am aware, during the time mankind has been putting its artistic thumbprint upon this planet, some type of public spectacle has been part of the annual calendar. During our long cultural evolution, some of these spectacles evolved into “celebration art.” Over the last 150 years art historians have debated the validity of this expression as fine art. Before that, nobody cared about classifying it. Nonetheless, since the middle 1900s performance art, happenings, and celebration art have wormed their way into art consciousness.

Colors in Motion

1996. Designed by Robin VanLear, produced with help from guest artists Ali Pretty (Great Britain), Murphy Winters (Trinidad and Tobago), Scott Heiser, Mark Jenks, and Scott Anderson—with guest stilt-dancers from Toronto's Shadowland Theatre Company

Parade the Circle, skeptics might ask, isn't it a children's parade? Ironically this debate about the validity of art for children keeps us from admiring much brilliant artistry in animation, theater, and dance. At Trinidad Carnival where the most innovative costumes are frequently found in the children's bands, the same prejudice is evident. Many artists in a variety of mediums have argued for decades that art can be appreciated on a variety of levels, and that much of the best art is appre-



PHILIP BRUTZ



Cone 8 1998. Mark Sugiuchi incorporated grasses taken from along highways.

PHILIP BRUTZ

ciated, although perhaps for quite different reasons, by admirers of all ages.

What type of art is Parade the Circle? To me Parade is one of the best examples of celebration art, which I define as performance art presented in a community setting and created to celebrate some cyclical occurrence or landmark event. Parade is not for children, but then again it isn't not for children either. It is for precisely this reason that it can be appreciated on so many levels.

As an art form, Parade follows in the footsteps of performance art pioneers. In recent art history this art has surged in popularity, inspired by performances and installations created and presented by artist collectives

including the Futurists, Constructivists, Dadaists, Surrealists, and Bauhaus. Still, even the blue-chip artist Pablo Picasso, when he collaborated with Satie, Cocteau, and Massine to create the ballet *Parade*, found that this non-gallery performance art piece was not viewed with the same esteem as his gallery works.

More recently the collaborative performances of Merce Cunningham and John Cage and the happenings of Alan Kaprow have brought visibility to this more temporal, less gallery-oriented style of art. In the 1960s and '70s, emboldened by these artists, artist collectives like Welfare State International and Horse and Bamboo in the United Kingdom and Bread and Puppet in the United States began to create community-inclusive performance art, bringing the “art” in celebration art to a new level. Contemporary artists trained in the visual arts, dance, and theater began combining talents as they looked for more egalitarian venues to exhibit and perform their art. They took many of their cues from Carnival traditions, which for centuries had been provoking and captivating spectators around the world.

But even within the genre of celebration and performance art, Parade the Circle is unique. Most community-based performance art showcases art created by professionals that is performed in free, accessible spaces. The art of Parade the Circle is different too from Carnival. In Trinidad, themed costume ensembles,

Robin VanLear in
a 2010 ensemble
created with artists
from Burkina Faso



Dynasty and Divinity 2010. With feature artist Rafael Valdivieso (now lives in Cleveland Heights; originally from Ecuador)

conceived by bandleaders, are fabricated by carnival artisans in large workshops and purchased by individuals who perform the masquerade. In Parade the Circle, professional artists and community members work side by side to create the art. The results of their collective endeavors are performed by dancers, puppeteers, and community members together and presented in a parade format.

The Cleveland Museum of Art was established 100 years ago with the mission to be free for all people for all time. How fitting that this institution, long at the forefront of the nation's museums in valuing art education and community engagement, should embark upon its second century by leading the way in support of art for, with, and about the community. One role the museum can play—because it was built as a physical edifice expressly made for the preservation and presentation of art—is to open viewers' eyes to the presence of art outside the museum walls in places where people wouldn't necessarily have been looking for it. 🏠



HECTOR CASTELLANOS

25TH ANNUAL PARADE THE CIRCLE

Live tweet your parade pictures to #paradethecircle

25th Parade the Circle Saturday, June 14, parade at noon. This year's parade theme is *Recologia Desigual—Never Odd or Even*. Guest artists join Greater Cleveland artists, families, schools, and community groups for the 25th annual parade. This year's route will begin from the museum parking deck and end by turning into Wade Oval in front of the museum, moving in a counterclockwise direction and traveling the same streets as in previous years. See clevelandart.org/parade for details. The museum presents Parade the Circle. University Circle Inc. presents Circle Village (activities, entertainment, and food) on Wade Oval from 11:00–4:00. For information on Circle Village visit universitycircle.org.

Space Is the Place 2013. With feature artists Debbie Apple-Presser and Wendy Mahon



JESSE RHINEHART

Join the parade for \$6/person. No written words, logos, motorized vehicles (except wheelchairs), or live animals are allowed. To be listed in the printed program, register by Sunday, May 25. For parade wristbands and privileges, register by Tuesday, June 10. Register for all workshops or for the parade during any listed workshop. For further questions, call Nan Eisenberg at 216-707-2483 or email commartsinfo@clevelandart.org.

Basic Parade Workshops Fridays 6:00–9:00, Saturdays 1:30–4:30, and Sundays 1:30–4:30 beginning May 9 and continuing until the parade. Artists help you make masks, costumes, and giant puppets for your parade entry. A workshop pass (individuals \$50; families \$150 up to 4 people, \$25 per additional person) covers all workshops and includes parade registration. Open to all ages; children under 15 must register and attend with someone older. Group rates available.

Special Parade Workshops in Stilt-dancing A free drop-in *Stilt Weekend* is open to all. Saturday, May 17 and Sunday, May 18, 1:30–4:30. Stilt art-

ists give everyone an opportunity to try walking on stilts. Workshop passholders will be given priority and children must be at least 10 years old. Passholders without stilts may order them *only* during Stilt Weekend: \$60–\$75. Participants may keep stilts after safety training. Learn stilt safety, tying, and the art of dancing on stilts at special *Stilt-dancing for Paraders* workshops on Saturdays, May 24–June 7, 1:30–4:30 (novice) and Sundays, May 25–June 8, 1:30–4:30 (advanced); free with workshop pass.

Musicians Wanted Calling on musicians to join the parade. Parade with your own long-standing or newly formed group; professionals and weekend amateurs are both welcome. For more information see clevelandart.org/parade or contact Community Arts.

Volunteers Lots of volunteers are needed. Help at workshop sessions, distribute posters and flyers, or fill one of the dozens of parade day jobs. Call the volunteer office at 216-707-2593 or e-mail volunteer@clevelandart.org for more information.

CMA PERFORMING ARTS SERIES 2013-14



The finale performances of our 2013-14 Performing Arts Series take place in May. Visit us online to hear music samples, watch video, and read more at clevelandart.org/performingarts.

MASTERS OF THE VIOLIN

Roby Lakatos Ensemble Friday, May 2, 7:30. "Virtuoso is an overused term these days but in Roby Lakatos's case, it may even be an understatement" —*Glasgow Herald* (Scotland). The scorching gypsy violinist is a musician of extraordinary stylistic versatility—equally comfortable performing classical music as he is playing jazz and in his own Hungarian folk idiom. Lakatos has collaborated with Vadim Repin and Stéphane Grappelli, and his playing was greatly admired by Sir Yehudi Menuhin. He appears with his ensemble. \$33-\$51.

Roby Lakatos Ensemble Gypsy violin

Sujatha Srinivasan
A free Mother's Day performance of Indian dance



ASIAN PERFORMANCES—PART ONE: SUBCONTINENT OF INDIA

Mother and Child: Sujatha Srinivasan

Sunday, May 11, 2:00. Gartner Auditorium. In this enchanting program tailored for families—on Mother's Day!—Sujatha and a group of her talented students explore the theme of the mother and child in Indian mythology by drawing from episodes of the child Krishna and his mother, Yasoda. This highly accomplished performer and teacher of the South Indian classical dance Bharatanatyam lives and teaches dance in Cleveland and performs professionally in both the United States and India. Sujatha's graceful dances superbly echo the classical Indian sculptures in the museum's collection. Presented in conjunction with Second Sundays (see page 17). Free, no tickets required.

GALLERY CONCERT

Chamber Music in the Galleries

Wednesday, May 7, 6:00. The museum's galleries come alive with the sound of chamber music with these free one-hour performances that highlight the extraordinary wealth of musical talent around University Circle. From string quartets to keyboardists to delightfully unexpected small ensembles, young artists from the Cleveland Institute of Music and the Case Western Reserve University early music program offer a wide range of repertoire. Program to be announced week of performance. Check the museum's website for details.

SOLSTICE



Solstice Saturday, June 21, 8:00 p.m.–1:00 a.m. with tiered prices for admission at 8:00 for the whole evening or at 10:00. Cleveland's music festival of the year once again brings a great lineup of music acts, and this year coincides with the opening of the *Yoga* exhibition, admission free to Solstice attendees. The exhibition will be open until midnight. Solstice tickets go on sale to members on May 5, and to the general public one week later on May 12. This event always sells out, so don't wait! Check clevelandart.org for more event details. Post pictures: #CMASolstice

MIX

Reservations strongly recommended. \$8 in advance, \$10 day of event. CMA members FREE. #MIXatCMA

MIX: Jazz Friday, May 2, 5:00–9:00. Celebrate Cleveland's vibrant arts community as the Tri-C Jazzfest Cleveland and the CMA team up for a night of world-class music and art. Groove to the Creole sound of Etienne Charles, one of today's most compelling young jazz artists. This trumpeter and bandleader seamlessly fuses the Afro-Caribbean influences of his native Trinidad with jazz, R&B, and soul.

MIX: Fête Friday, June 5, 5:00–9:00. Join us for a festive celebration of summer.



THE CLEVELAND MUSEUM OF ART INTERNATIONAL FILM FESTIVAL

Sweet Dreams

Hutus and Tutsis
drum together

New films shot on six different continents constitute this installment of the CMA Film Series, a year-round international film festival. Unless noted, all movies will be shown in the Morley Lecture Hall and admission to each is \$9; CMA members, seniors 65 & over, students \$7; or one CMA Film Series voucher.

Generation War Friday, May 2, 6:30 (part 1). Sunday, May 4, 10:30 a.m. (part 1). Sunday, May 4, 2:00 (part 2). Wednesday, May 7, 6:15 (part 2). Directed by Philipp Kadelbach. This hit German miniseries (shown here in two parts) follows five young Berlin friends (including a Jew) whose lives take different trajectories during the WWII years of 1941–45. “We never want to stop watching” –Kenneth Turan, *LA Times*. Cleveland premiere. (Germany, 2013, subtitles, 131 min. & 148 min.) *Special admission \$12; CMA members, seniors 65 & over, students \$10; no vouchers or passes. One screening of each part must be selected at time of purchase. May 4 shows will take place in Gartner Auditorium.*



Generation War

The worst years of
their lives

Two Lives Friday, May 9, 7:00. Sunday, May 11, 1:30. Directed by Georg Maas. With Liv Ullmann. Short-listed for this year’s Oscar for Best Foreign Language Film, this multi-faceted mystery thriller is set after the fall of the Berlin Wall. It tells of a happy East German/Norwegian woman, the child of a Norwegian mother and a German WWII occupation soldier, who is conflicted when asked to testify against the Norwegian state on behalf of other “war children.” “Absorbing, well-acted” –*NY Times*. Cleveland premiere. (Germany/Norway, 2012, subtitles, 97 min.)

Peter Brook: The Tightrope Wednesday, May 14, 7:00. Directed by Simon Brook. Five hidden cameras provide a privileged look at an acting workshop run by legendary theater and film director Peter Brook, who tries to coax authentic performances out of a group of young thespians. “It’s difficult to imagine any living actor who wouldn’t want to see [it]. Compact and inspiring” –*Screen Daily*. Cleveland premiere. (UK, 2012, 86 min.)

What’s in a Name? Friday, May 16, 7:00. Sunday, May 18, 7:00. Directed by Alexandre de La Patellière, Matthieu Delaporte. Two married couples at a dinner party argue about baby names (and one in particular: Adolphe) in this acclaimed and award-winning French comedy that beat *The Avengers* at the French box office. “Full of ribald humor and compelling, intelligent debate” –*Village Voice*. Cleveland premiere. (France/Belgium, 2012, subtitles, 109 min.)

Mercedes Sosa: The Voice of Latin America Wednesday, May 21, 7:00. Directed by Rodrigo H. Vila. With David Byrne. This portrait of the famed Argentine folksinger and social activist who died in 2009 features new interviews with friends, relatives, and colleagues and archival interviews with the performer herself. (Argentina, 2013, subtitles, 90 min.)

The Last of the Unjust Friday, May 23, 5:00. Sunday, May 25, 1:00. Directed by Claude Lanzmann. This four-hour coda to Lanzmann’s epic Holocaust documentary *Shoah* is based on an interview shot in 1975 with Benjamin Murelstein, an Austrian rabbi who led the Jewish council at Theresienstadt concentration camp. Though branded a collaborator by many, Murelstein argues that he negotiated daily with Holocaust architect Adolf Eichmann to aid and save the Jews at Terezin. “An enthralling portrait of an



Two Lives Post-Wall thriller



exceptionally brilliant and articulate man who personified the courage, complexity and moral ambiguity of his tortured time” –*Wall St. Journal*. Cleveland premiere. (France/Austria, 2013, subtitles, 218 min.) *Special admission \$12; CMA members, seniors 65 & over, students \$10; no vouchers or passes.*

Sweet Dreams Wednesday, May 28, 7:00. Directed by Lisa and Rob Fruchman. In this uplifting documentary, female survivors of the Rwandan genocide (both Hutus and Tutsis) come together to make history—forming Rwanda’s first all-women drumming troupe and then opening the country’s first-ever ice cream shop. “Utterly rousing” –*Village Voice*. Cleveland premiere. (USA/Rwanda, 2012, subtitles, 89 min.)

When Jews Were Funny Friday, May 30, 7:00. Sunday, June 1, 1:30. Directed by Alan Zweig. With Shelley Berman, David Steinberg, Howie Mandel, et al. Cranky Canadian documentarian Alan Zweig (*Vinyl*; *I, Curmudgeon*) asks Jewish comics whether they agree with his thesis that Jews used to be funnier than they are now. Many disagree. Cleveland premiere. (Canada, 2013, 90 min.)

Solomon Northup’s Odyssey Wednesday, June 4, 6:45. Directed by Gordon Parks. With Avery Brooks. Originally produced for PBS’s *American Playhouse*, this earlier film version of the true story told in *12 Years a Slave*—about a free black man living in 19th-century America who is sold into slavery—was directed by the eminent African American photographer and filmmaker Gordon Parks. “A production that doesn’t deserve to be forgotten or ignored” –Leonard Maltin. (USA, 1984, 115 min.)

Maidentrip Dutch girl goes sailing

Ai Weiwei: The Fake Case Friday, June 6, 7:00. Sunday, June 8, 1:30. Directed by Andreas Johnsen. This new film picks up the story of China's foremost dissident artist after the events chronicled in the 2012 documentary *Ai Weiwei: Never Sorry*. Released after 80 days in solitary confinement but still under house arrest and constant surveillance, Ai is seen with his partner and his young son at home, working



The Fake Case
Chinese artist Ai Weiwei under house arrest

on projects and fighting a trumped-up charge of tax evasion. "Not just an update, but an even more galvanizing call for reform" —*Variety*. Cleveland premiere. (Denmark/China/UK, 2013, subtitles, 86 min.)

Maidentrip Wednesday, June 11, 7:00. Sunday, June 15, 1:30. Directed by Jillian Schlesinger. This amazing documentary chronicles the quest by a 14-year-old Dutch girl, Laura Dekker, to become the youngest person to sail solo around the world. Contains much footage shot by Dekker during her epic voyage in a 38-foot ketch. Cleveland premiere. (USA, 2013, 82 min.)

Baseball Newsreels
Rapid Robert Feller et al.

The Curse of the Gothic Symphony Friday, June 13, 7:00. Directed by Randall Wood. A group of fanatical Aussie music lovers aspire to break the "curse" of Havergal Brian's notorious First Symphony ("The Gothic," 1927) and, unlike those before them, mount a full performance of this largest, longest, and most challenging of symphonies, requiring two orchestras, four brass bands, and five choirs. "Delightful . . . A fine portrait of obsession in action" —Alex Ross. Cleveland theatrical premiere. (Australia/UK, 2011, 82 min.)



DAVE FILIPI PRESENTS Rare Baseball Films: Newsreels, Part 3 Wednesday, June 18, 6:30. Beleaguered Indians fans who have a long history of looking forward to "next year" also have a lot of good reasons to look back at baseball's storied past. Every year, Dave Filipi, director of film/video at the Wexner Center for the Arts in Columbus, presents a whole program of them, "Rare Baseball Films." This year's show, like the previous two, draws on the Hearst Metrotone News Collection at the UCLA Film & Television Archive. Among the highlights: footage of Bob Feller, Babe



Ruth, Sandy Koufax, and Willie Mays; a fire at Fenway; games between Hollywood celebrities, and mothers and sons; baseball on an aircraft carrier, and at Sing Sing prison; plus much more! (USA, 1919–67, approx. 120 min.) *Special admission \$10; CMA members, seniors 65 & over, students \$8; no vouchers or passes. Thanks to Todd Wiener and Steven Hill, UCLA.*

Sol LeWitt Friday, June 20, 7:00. Sunday, June 22, 1:30. Directed by Chris Teerink. This award-winning new

documentary explores the work and philosophy of the camera-shy conceptual artist whose beautiful and colorful geometric drawings adorn walls all over the world, including at CMA. Cleveland premiere. (Netherlands/Italy/USA, 2012, 72 min.)

Yogawoman Wednesday, June 25, 7:00. Friday, June 27, 7:00. Directed by Kate McIntyre Clere and Saraswati Clere. Once regarded as impediments to enlightenment, women have subsequently emerged as the foremost proponents and practitioners of the ancient Indian art of yoga—doing it to promote their physical and mental well-being. This film, narrated by Annette Bening, chronicles this movement. (Australia, 2011, 84 min.)

Afternoon of a Faun: Tanaquil Le Clercq Sunday, June 29, 1:30. Directed by Nancy Buirski. Tanaquil Le Clercq, a remarkable, long-limbed ballerina who loved Jerome Robbins and married George Balanchine, and whose New York City Ballet career was cut short by polio in 1956, is profiled in this new documentary that has a 100% "fresh" rating (unanimous favorable reviews) on RottenTomatoes.com. (USA, 2013, 91 min.)



Yogawoman No longer impediments to enlightenment

IN THE GALLERIES

Guided Tours Daily, 1:30; plus Saturday and Sunday, 2:30. Join a CMA-trained volunteer docent and explore the permanent collections and non-ticketed exhibitions. Tours and topics selected by each docent listed daily on the calendar at clevelandart.org. Depart from the info desk. Free.

Van Gogh Repetitions Guided Tours Weekdays through May 16, 11:00. Depart from the info desk. Exhibition ticket required.

Remaking Tradition Guided Tours May 1, 2, and 4, 2:30. Depart from the info desk. Exhibition ticket required.

Art in the Afternoon Second Tuesday of every month, 1:15. Docent-led conversations in the galleries for audiences with memory loss; designed to lift the spirits, engage the mind, and provide a social experience. Free, but pre-registration required; call 216-231-1482.

Art Bites Selected Thursdays, 12:30–1:00. Get some food for thought with Art Bites! These lunchtime talks are unique explorations of the galleries inspired by your favorite books, television shows, and more—all in 30 minutes or less. Join us at the information desk in the Ames Family Atrium.

Revenge! May 22. Explore works of art that illuminate the violence and vengeance of retribution stories popularized in the tumultuous plot twists of the TV series *Revenge*.

Anne's World June 19. Step into the world of *Anne of Green Gables*, created by Lucy Maud Montgomery at the turn of the last century. Anne Shirley, from her red hair to her love of puffed sleeves, comes to life through select works from the museum.

In Conversation: *Remaking Tradition* Saturday, May 3, 2:00. Eriko Tomizawa-Kay, fellow at the Metropolitan Museum of Art, discusses the development of new art forms in the Meiji period with Sinéad Vilbar, curator of Japanese and Korean art. Exhibition ticket required; meet in the exhibition.

RESCHEDULED—Treasures on Paper Wednesday, May 28, 6:00, prints and drawings gallery. Join Heather Lemonedes, curator of drawings, for an in-depth look at drawings from the museum's collection by Michelangelo, Dürer, Rembrandt, and Degas on view in *Treasures on Paper from the Collection of the Cleveland Museum of Art*. Free; meet in the exhibition.

New Galleries: Contemporary Friday, May 16, 6:00, and Wednesday, June 11, 6:00. Explore the new themes of the reinstalled contemporary art galleries with curators Reto Thüring and Beau Rutland. Meet at the atrium info desk.

LECTURES

Select lectures are ticketed. Call the ticket center at 216-421-7350 or visit clevelandart.org.

My Treasure Hunt Wednesday, May 14, 7:00. Jane Glaubinger, curator of prints, speaks about the museum's print collection, one of the best in the country. In a behind-the-scenes look at how the collection took shape, Glaubinger divulges how so many treasures were acquired, a fascinating story of surprises and intrigue. Free.

Opening Day Lecture Sunday, June 22, 2:00. Debra Diamond, curator of *Yoga: The Art of Transformation*, shares the process of creating the first major study on the visual culture of yoga. Diamond charts the project from its initial concept and research through interdisciplinary collaborations with scholars, yoga practitioners, and exhibition designers. Focusing on masterworks on view here, her talk illuminates how visual culture can convey embodied transformations and reveal yoga's diverse and profound manifestations in history. Free.

YOGA ON SUNDAYS

Sunday Yoga Sundays, June 29–August 31, 11:00 and 2:30. Meet in Key Bank Lobby. Join the Cleveland Museum of Art for Sunday Yoga, presented in conjunction with the exhibition *Yoga: The Art of Transformation*, on view June 22–September 14. From yoga's origins in India, it has transformed into a global phenomenon. Sunday Yoga presents a sampling of contemporary yoga styles as practiced in the United States, offering museum visitors the opportunity to explore the variety of yoga options available in northeast Ohio. Visit our website for a full schedule of participating studios. \$12, CMA members \$8. Register online, in person, or by phone at 216-421-7350. Advance registration highly recommended. *Please note: Sunday Yoga registration does not include exhibition entry.*

Saint Eustace c. 1501. Albrecht Dürer (German, 1471–1528). Engraving. Bequest of Leonard C. Hanna Jr. 1958.109



JOIN IN

Meditation in the Galleries Sunday, May 3, 11:00, gallery 247. Clear your mind at the museum. Join Buddhist nun Ani Palmo of the Songsten Gampo Buddhist Center for a guided meditation session in the west wing glass box gallery.

Art Cart Join us in the museum galleries for a rare opportunity to touch specially designated works of art. Art Cart experiences may be organized for groups. Call 216-707-2467.

Asia Sunday, May 11, 1:00–3:00

Docent's Choice Sunday, June 8, 1:00–3:00

Make & Take: Craft with Style Second Wednesday of every month 5:30–8:00. Join others in the atrium and participate in simple craft projects. Learn new techniques and grab a drink! Suggested donation \$5.

Design May 14. Guest host Derek Maxfield

Découpage June 11

LiterArti Go beyond the printed page with LiterArti, our new discussion group for devoted readers and art lovers. Share your thoughts on our selected read at the Happy Dog, then come to the museum and explore real-life art straight out of the story.

Our selection for May is *The Salon*, a graphic novel by Nick Bertozzi. Free (suggested donation \$5). Participants secure their own copy of the book, available in the museum store and at Visible Voice in Tremont.

Thursday, May 29, 7:00–8:00. Dig into the book with a spirited discussion at the Underdog (below Happy Dog).

Saturday, May 31, 2:00–3:00. Explore Picasso, Braque, and their contemporaries in the galleries.

Ask the Conservator Tuesdays 11:30–12:00, Thursdays and Saturdays 2:00–2:30, beginning June 3. Conservators answer your questions during these times in the Caravaggio focus exhibition.

TEXTILE ART ALLIANCE

Annual Luncheon Wednesday, May 14, Executive Caterers at Landerhaven, 6111 Landerhaven Drive, Mayfield Heights, 44124. Reservations required; contact Allison Tillinger Schmid at 216-707-2669.

Lecture: Joomchi Korean Paper Craft Friday, June 27, 7:00. Fiber artist William Lorton of the Cleveland Institute of Art has spent time in Korea learning the art of joomchi, a traditional method of fusing layers of paper together to form a durable new material. \$5 at the door, free to TAA members and full-time students.

Workshop Joomchi: Korean Paper Craft Saturday & Sunday, June 28 & 29, 10:00–4:00. CMA classroom, with William Lorton. \$40 supply fee includes all the specialty handmade papers used in the joomchi process. \$200, TAA members \$150. Reservations: Marty Young, 216-932-2966 or byyoung4480@sbcglobal.net.

FAMILY GAME NIGHT

Atrium Block Party Friday, July 25, 5:30–8:00. We're celebrating summer by throwing our first Block Party. Bring your family and join us in one of the largest indoor spaces in Cleveland for fun and games, then take a turn solving the Great Neighborhood Scavenger Hunt in our galleries. Finish the evening in our own "drive-in" theater. Each family \$24, CMA members \$20; \$25 day of event.



STROLLER TOURS

Third Wednesdays, 10:30–11:30. You need a baby in tow to join this casual and lively discussion in the galleries—just for parents and caregivers and their pre-toddler-age (18 months and younger) children. Limit 10 pairs; free, preregistration. Meet in the atrium.

How'd They Make That? May 21;

Color in Art June 18; **Vive La France!** July 16

ART STORIES

Thursdays, 10:30–11:00. Join us in Studio Play for this weekly storytime program that combines children's books, works of art, and hands-on activities. Designed for children ages 2 to 5 and their favorite grown-up. Free; preregistration encouraged. Space is limited.

Color and Emotions May 1; **Clouds** May 8; **Under the Sea** May 15; **Table Manners** May 22; **Sunshine** May 29; **Hot and Cold** June 5; **Build It!** June 12; **A Is for Artist** June 19; **B Is for Blue** June 26

SECOND SUNDAYS

Second Sundays, 11:00–4:00. Bring your family to the Cleveland Museum of Art on the second Sunday of every month for a variety of family-friendly activities including art-making, storytelling, scavenger hunts, and movement-based gallery talks—no two Sundays are the same!

Tales from India May 11. Learn about Indian folklore in the galleries from members of the community. Enjoy a free performance by accomplished performer and teacher of Bharatanatyam, Sujatha Srinivasan. Make your own illuminated manuscript like the museum's *Tuti-nama (Tales of a Parrot)*.

Slide into Summer June 8. Celebrate the beginning of summer with Art Stories, Art Cart, and art-making activities—even create a sailboat to launch in the museum's lagoon!

SUMMER ART CLASSES FOR CHILDREN AND TEENS

8 weekdays, Tuesdays and Thursdays, July 8–31, *mornings only*, 10:00–11:30.

4 Saturdays, July 12–August 2, 10:00–11:30 or 1:00–2:30.

Most weekday classes \$112, CMA members \$96; Art for Parent and Child \$128/\$112. Most Saturday classes \$56, CMA members \$48; Art for Parent and Child \$64/\$56.

Art for Parent and Child (age 3) Mornings ONLY. Four hands are better than two! Parents and children learn together while creating art inspired by gallery visits. Limit 12 pairs.

Mini-Masters: Color (ages 4–5)

Younger students learn about color and art and make their own colorful creations.

Summer Breeze (ages 5–6) Paint, draw, and construct with the energy of summer in kinetic forms—from kites and waving flags to things on the wing.

Inside Out (ages 6–8) Explore what is on the inside as well as the outside: from interiors to landscapes, to what's inside a mechanical device and how our skeletons are constructed, to what we wear outside to protect ourselves.

Made in America (ages 8–10) Experience the art of Native Americans, settlers and explorers, turn-of-the-century decorative artists, and even modern-day artists.

Nature Study (ages 10–12) Young artists study and re-create both the beautiful and the unusual in nature using paint, colored pencil, and other media.

Teen Drawing Workshop (ages 13–18)

Weekday mornings ONLY. Create expressive drawings from observation in the galleries as well as exercises in the classroom.

Painting Studio for Teens (ages 13–18)

Saturdays ONLY, 10:00–12:00. Inspired by works in our collection, students work in watercolor and acrylic. *Special pricing:* \$65, CMA members

\$50; extended day option, 10:00–2:30 (lunch on your own): \$110, CMA members \$90.

Claymation: Bring Art to Life (ages 11 and up)

Weekday mornings ONLY. Learn how to make characters from armatures and polymer clay. Use paintings from our CMA collection as the backdrop and breathe new life and narratives into them. We will use our editing equipment to produce stop-action animated shorts. Instructor: Dave Shaw. Limit 10. \$165, CMA members \$140.

Registration

Museum members have priority registration beginning May 1. Non-members may register beginning May 16. Register in person or call the ticket center. \$10 late fee per order beginning one week before class starts.

Save the dates for fall!

6 Saturdays, October 18–November 22

ART TOGETHER

Art Together is about families making, sharing, and having fun together in the galleries and in the classroom. Each workshop is a unique hands-on experience that links art-making to one of our special exhibitions. Visits to special exhibitions inspire exploration of a wide variety of art techniques and materials. Whether you attend one workshop or participate in the whole series, we encourage you and your family to make Art Together.

Clay Sculptures Inspired by *Yoga and the Art of Transformation*

Sunday, June 29, 1:00–3:30. Inspired by the lively sculptures in this special exhibition, we'll transform blocks of clay into unique works of art. Clay pieces will be fired in the museum's kiln and will be ready for pick-up in July. Best for age 7 and up. Each adult/child pair \$36, CMA members \$30; each additional person \$10. Member registration May 1, non-members May 15.

Art Together: Cross-Generation

Wednesdays, July 9–23, 4:00–5:30. Everybody has something to offer. These workshops are geared for grandparents and their grandchildren to work together. Use Gallery One as a jumping-off point for these workshops inviting intergenerational creativity and play. Special friends are welcome. Each adult/child pair \$36, CMA members \$30; each additional person \$10. Member registration June 1, non-members June 15.

Catch the Lightning Thief July 9. Discuss the blockbuster books and movies about Percy Jackson based on the works of Rick Riordan. Explore images of Greek mythological heroes in the museum's collection starting with our Perseus tapestry. Make your own heroic pop-up book.

Illustrious Illustrations July 16. Explore the way that artists tell stories in the museum's collection. Create your own illustrated book that tells a stupendous story. Geometric shapes or even your own fingerprints can become expressive characters.

Everyone Wants to Be in Pictures July 23. Explore how artists create portraits and self-portraits. Create your own short film or comic book making your family center stage.

Summer Fun Join us on Friday mornings in August for Art Together workshops. Visit the galleries and return to the classroom to try new techniques and materials. Each adult/child pair \$24, CMA members \$20; each additional person \$10. Member registration June 1, non-members June 15.

Inside/Outside August 1, 10:00–11:30

3-D August 8, 10:00–11:30

Camp Crafts August 15, 10:00–11:30

MY VERY FIRST ART CLASS

Kids Registration

216-421-7350 or in person. More information: familyyouthinfo@clevelandart.org or 216-707-2182.

Adult Registration

216-421-7350 or in person. More information: adultstudios@clevelandart.org or 216-707-2488. Supply lists available at the ticket center.

Cancellation Policy

Classes with insufficient registration will be combined or canceled three days before class begins, with enrollees notified and fully refunded. Refunds are issued anytime before the beginning of the session. After the first class, consideration will be given to refunds on an individual basis.

Young children and their favorite grown-up are introduced to art, the museum, and verbal and visual literacy in this program that combines art-making, storytelling, movement, and play. One adult/child pair \$65, CMA family members \$55. Limit 9 adult/child pairs. Additional child \$24. Register through the ticket center.

July Session 4 Fridays, July 11–August 1, 10:00–10:45 (ages 1½–2½) or 11:15–12:00 (ages 2½–4½). Topics: *Color, Mobiles, Sorting and Matching, and Summer*.

Save the dates for our fall sessions!

4 Fridays, September 5–26

4 Fridays, October 3–24

4 Fridays, October 31–November 21



ADULT STUDIOS

Learn from artists in informal studios with individual attention.

Introduction to Painting 8 Wednesdays, June 18–August 6, 10:00–12:30. Instructor: Cliff Novak. Learn simple painting techniques with acrylic paints. Still-life objects serve as inspiration for this low-pressure course. \$195, CMA members \$150. Supply list at the ticket center.

Drawing in the Galleries 8 Wednesdays, June 18–August 6, 10:00–12:30 or 6:00–8:30. Instructor: Susan Gray Bé. Sculpture and paintings throughout the museum inspire drawing in charcoal and various pencils, including colored conté pencil. All skill levels and high school students needing observation work for college admission are welcome. \$195, CMA members \$150 (includes supplies).

Composition in Oil 8 Fridays, June 13–August 8 (no class July 4), 10:00–12:30 or 6:00–8:30. Instructor: Susan Gray Bé. Charcoal drawing on the first day leads to underpainting, wet-into wet blending, and glazing. Geared to all levels. Beginners and high school students needing observation work are always welcome. \$202, CMA members \$155 (includes model fee). Bring your own supplies or buy for \$80 (to be paid the first day of class).

Introduction to Drawing 8 Tuesdays, June 24–August 12, 1:00–3:00. Instructor: Darius Steward. Here's a great place to start. Beginners learn simple yet effective drawing techniques using basic graphite and conté crayon on paper. Feel free to bring your own supplies. \$202, CMA members \$155 (includes supplies).

Painting for Beginners, Oil and Acrylic 8 Tuesdays, June 24–August 5, 1:30–4:00. Instructor: Susan Gray Bé. Learn about warm and cool colors, wet-into-wet-blending, glazing, and color mixing. \$195, CMA members \$150. Bring your own supplies or buy for \$80.

Chinese Painting 4-Week Intensive: Four Gentlemen 4 Fridays, July 11–August 1, 12:30–4:30. Instructor: Mitzi Lai. Learn about the philosophy behind Chinese painting and how to paint the Four Gentlemen in this 4-part workshop. Session 1: *Philosophy and Bamboo* (this class is a prerequisite and must be taken first); session 2: *Plum Blossom*; session 3: *Orchid*; session 4: *Chrysanthemum*. 4-part workshop \$230, CMA members \$180. Individual sessions \$60, CMA members \$50. Supply list at the ticket center.

Master Class in Life Drawing with Shirley Ale Campbell Saturday, August 9, 1:00–4:00, classrooms F & G. The museum and ARTneo (formerly Cleveland Artists Foundation) collaborate to present this life drawing class with Cleveland Arts Prize winner, master artist, and educator Shirley Ale Campbell. Register through the ticket center. \$60, CMA and ARTneo members \$46 (includes model fee and parking).

CIRCLE SAMPLER CAMP

This one-week camp is perfect for children who can't quite decide what they want to do. Let them do it all! Students spend a half day in 10 different cultural institutions, including the Cleveland Museum of Art. This year's theme is Trailblazers.

3 sessions for grades 1–3: June 16–20, June 23–27, and July 7–11. 2 sessions for grades 4–6: July 14–18 and July 21–25.

All sessions run from 9:00–5:00; drop off and pick up at the Cleveland Museum of Natural History. \$255 per week, \$230 for members of any participating institution. Register now at cmnh.org. Questions? Contact 216-231-4600 x3214.

NEW SUMMER CAMPS

Innovation through Environmental Design June 23–27, 9:00–4:00, Laurel School. This one-week camp for 7th and 8th grade students explores the ways that artists and architects solve design challenges at the CMA. Campers engage in art-making at Laurel School's Butler campus. The week culminates with the creation of a large-scale outdoor sculpture or installation at the Butler campus. Register online at www.laurelschool.org/summer or call 216-455-0154. \$350.

Ceramic Creativity June 23–27, 9:00–4:00, Laurel School. This camp for 5th and 6th graders explores the museum's vast collection of ceramic works from around the world. Experiment with various ceramic techniques, including raku, faience, and slip. The week culminates with an outdoor firing of a piece of raku pottery at Laurel School's Butler campus. Register online at www.laurelschool.org/summer or call 216-455-0154. \$350.

Archaeology in the Circle: Summer Dig Camp July 28–August 1, 9:00–3:00, Hawken School's Greis Center. Join the dig at University Circle for a week of intensive archaeological fun with experts from Hawken's science department, the Cleveland Museum of Natural History, and the CMA! Spend a fabulous week working on an archaeological simulation, uncovering artifacts, reconstructing recovered materials, interpreting our findings, and learning about various cultures, including ancient Egypt, ancient China, and native northeast Ohio. In addition to learning excavation skills, campers will make stone tools, create cave paintings, and learn how to use various primitive tools. For ages 8 to 12. Register online at www.hawken.edu/summer. \$350.

COMMUNITY ARTS

Art Crew Characters based on objects in the museum's permanent collection give the CMA a touchable presence and vitality in the community. \$50 nonrefundable booking fee and \$60/hour with a two-hour minimum for each character and handler. Contact Bill Poynter at 216-707-2487 or e-mail commartsinfo@clevelandart.org.

CWRU AUDITS

Museum members may audit CWRU art history classes for \$200. Classes run August 26 to December 17. Call the ticket center to register at 216-421-7350 or visit clevelandart.org.

ARTH 250 Art in the Age of Discovery Tuesdays and Thursdays, 10:00–11:15. Instructor: Professor Erin Benay.

FOR TEACHERS

Art to Go See and touch works of art from the museum's distinctive Education Art Collection at your school. Full information at clevelandart.org or 216-707-2467.

Educator's Night Out: Technology Playdate June 18, 6:00–7:30. Join us in the galleries to explore CMA's ArtLens app and other educational apps. Cash bar; first drink on us! \$5, free for TRC Advantage members.

Art and Nature: Exploring Through Observation (in partnership with Holden Arboretum) July 29–31, 9:30–3:30. During this three-day workshop, investigate curricular connections between art and nature—two days at Holden and one at CMA. \$200. Graduate credit available for \$150 for 1 semester hour. Register through the Holden Arboretum 440.602.8833 or online at www.holdenarb.org.

TRC to Go Professional development comes to you! The TRC offers professional development sessions custom-designed for your district, school, or subject area.

Teacher Resource Center Advantage Join TRC Advantage to check out thematic teaching kits, receive discounts on workshops, create a customized curriculum plan for your classroom, and more! Individual and school benefit levels are available.

To find out more about workshops or to book a visit to your faculty meeting or district professional development day, contact Dale Hilton (216-707-2491 or dhilton@clevelandart.org) or Hajnal Eppley (216-707-6811 or heppley@clevelandart.org). To register for workshops, call 216-421-7350.

For information about spring workshops, visit clevelandart.org/learn.

TRANSFORMATION



THANKS

The museum recognizes the annual commitment of donors at the Collectors Circle level and above, featured throughout the year on our Donor Recognition sign located in the Gallery One corridor. During May and June we proudly acknowledge the annual support of the following donors:

Susan and John Turben Foundation
Mr. and Mrs. Dean C. Barry
Rita Montlack and Howard Freedman
Giovanni Bellini
Cynthia and Ned Huffman
Mr. and Mrs. William J. O'Neill Jr.
Julia and Larry Pollock
Jane and Jon Outcalt

MID-YEAR FINANCIAL CHECKUP

Read It Online!

Cleveland Art is available online at clevelandart.org/membersonly. Conserve paper, reduce costs, and access your issues anytime by signing up to access your magazine electronically in Adobe Acrobat pdf format. To sign up, e-mail membership@clevelandart.org. Please recycle your printed magazine if you don't keep it forever.

A mid-year checkup includes the review of several aspects of your financial portfolio. **Investments.** It may be time to check and see if your investments are weighted appropriately, or it may be time to rebalance and reassess risks. **Balance sheet.** Review your budget and maybe even factor in holiday spending. **Retirement assets.** Are you maximizing your employer benefits for retirement, or would an increase be in order? If you are already retired, is it time to readjust distribution? It is always advisable to work with a financial planning specialist to make sure you are receiving the most out of your benefits and to be aware of any changes in the tax code that may affect your retirement.

Along with the financial checkup also comes a review of your will. There is no better time than the present, before estate issues are forced on your family, to either set up or review your last testament. Have you had any life changes that would affect the way your will has been structured? Having a will lets you decide how your assets will be distributed; it allows you to name your executor, reduce federal estate

taxes, and create trusts for the benefit of your spouse, children, or charitable organizations of your choice. Several life events can also justify reevaluating your will: additions to the family or changes in marital status require you to review beneficiaries (keep in mind that percentage bequests, instead of specific dollar amounts, are a good way to guarantee balance among beneficiaries). Moving to another state may also require a review of your trusts to make sure that they meet the codes of your new state of residence.

Your charitable interests are also an important part of estate planning. Bequests are some of the most popular forms of continuing to support your favorite institutions in the future, so review the bequests that you've already made to ensure that they still meet your financial needs as well as your wishes for the future. Your will is an important part of your overall financial planning.

For more information about the mid-year checkup or about making a bequest to the museum, contact Diane M. Strachan, CFRE at dstrachan@clevelandart.org or 216-707-2585.

LILLY PULITZER PARTY BENEFITS THE MUSEUM

Thursday, June 12, 5:00–8:00. Lilly Pulitzer Legacy Village invites you to an evening of Lilly-tinis, live music, socializing, and shopping to benefit the CMA. Can't make it that night? Pre-shop all week or the day of the party. RSVP 216-291-8670

FEATURED IN THE STORE

Just arrived: *The CMA Companion: A Guide to the Cleveland Museum of Art* is a 400-page 6 x 9-inch handbook, with 400 color illustrations of key works in the collection and brief, informative text entries. \$25.



LIBRARY PARTNERS

As the museum unfolds its new galleries to visitors, the role of the Ingalls Library and Museum Archives continues to expand in its support of research needs. Open to everyone, the library and archives provide information on a variety of topics related to art and the museum. One important segment of our visitors is students and faculty from area universities and colleges.

The Ingalls Library reference staff has traditionally worked with the faculty in the department of art and art history at Case Western Reserve University as part of the CMA/CWRU joint program in art history and museum studies. Each semester, the reference staff provide orientation and bibliographic instruction, tailoring these experiences to custom-fit each course being taught. In addition, reference staff are assigned to each student and frequently meet one-on-one to provide individualized research consultations around specific projects and assist in teaching specified course sessions. Watch for brief profiles of specific collaborations in future issues.

MAY

SUN 10-5 **MON** closed **TUE** 10-5 **WED** 10-9 **THU** 10-5 **FRI** 10-9 **SAT** 10-5

\$ Admission fee
R Reservation required
T Ticket required
P Parade-related; fees vary
M Members only

Parade Workshops
Creative in tent



4 Film 10:30 <i>Generation War (Part 1)</i> \$ Guided Tour 1:30 & 2:30 Film 2:00 <i>Generation War (Part 2)</i> \$ Exhibition Tour 2:30 <i>Remaking Tradition</i> T	5 Museum closed	6 Exhibition Tour 11:00 <i>Van Gogh Repetitions</i> T Guided Tour 1:30	7 Exhibition Tour 11:00 <i>Van Gogh Repetitions</i> T Guided Tour 1:30 Film 6:15 <i>Generation War (Part 2)</i> \$ Gallery Concert 6:00 CIM young artists	8 Art Stories 10:30-11:00 <i>Clouds</i> R Exhibition Tour 11:00 <i>Van Gogh Repetitions</i> T Guided Tour 1:30	9 Exhibition Tour 11:00 <i>Van Gogh Repetitions</i> T Guided Tour 1:30 Basic Parade Workshop 6:00-9:00 P Film 7:00 <i>Two Lives</i> \$	10 Guided Tour 1:30 & 2:30 Basic Parade Workshop 1:30-4:30 P
11 Second Sundays 11:00-4:00 <i>Tales from India</i> Art Cart 1:00-3:00 <i>Asia</i> Guided Tour 1:30 & 2:30 Basic Parade Workshop 1:30-4:30 P Film 1:30 <i>Two Lives</i> \$ Performance 2:00 <i>Mother and Child: Sujatha Srinivasan</i>	12 Museum closed	13 Exhibition Tour 11:00 <i>Van Gogh Repetitions</i> T Art in the Afternoon 1:15 R Guided Tour 1:30	14 Exhibition Tour 11:00 <i>Van Gogh Repetitions</i> T Guided Tour 1:30 Make and Take 5:30-8:00 <i>Design</i> Lecture 7:00 <i>My Treasure Hunt</i> R Film 7:00 <i>Peter Brook: The Tightrope</i> \$	15 Art Stories 10:30-11:00 <i>Under the Sea</i> R Exhibition Tour 11:00 <i>Van Gogh Repetitions</i> T Guided Tour 1:30	16 Registration begins <i>Art Classes for Children and Teens</i> R\$ Exhibition Tour 11:00 <i>Van Gogh Repetitions</i> T Guided Tour 1:30 Basic Parade Workshop 6:00-9:00 P Gallery Talk 6:00 <i>New Galleries: Contemporary</i> Film 7:00 <i>What's in a Name?</i> \$	17 Guided Tour 1:30 & 2:30 Basic Parade Workshop 1:30-4:30 P Parade Stilt Weekend 1:30-4:30 (Order stilts P)
18 Guided Tour 1:30 & 2:30 Basic Parade Workshop 1:30-4:30 P Parade Stilt Weekend 1:30-4:30 (Order stilts P) Film 1:30 <i>What's in a Name?</i> \$	19 Museum closed	20 Guided Tour 1:30	21 Stroller Tour 10:30-11:30 <i>How'd They Make That?</i> R Guided Tour 1:30 Film 7:00 <i>Mercedes Sosa: The Voice of Latin America</i> \$	22 Art Stories 10:30-11:00 <i>Table Manners</i> R Art Bites 12:30 <i>Revenge!</i> Guided Tour 1:30	23 Guided Tour 1:30 Film 5:00 <i>The Last of the Unjust</i> \$ Basic Parade Workshop 6:00-9:00 P	24 Guided Tour 1:30 & 2:30 Basic Parade Workshop 1:30-4:30 P Special Parade Workshop 1:30-4:30 <i>Stilt-dancing (novice)</i> P
25 Film 1:00 <i>The Last of the Unjust</i> \$ Guided Tour 1:30 & 2:30 Basic Parade Workshop 1:30-4:30 P Special Parade Workshop 1:30-4:30 <i>Stilt-dancing (advanced)</i> P	26 Museum closed	27 Guided Tour 1:30	28 Guided Tour 1:30 Gallery Talk 6:00 <i>Treasures of Prints and Drawings</i> Film 7:00 <i>Sweet Dreams</i> \$	29 Art Stories 10:30-11:00 <i>Sunshine</i> R Guided Tour 1:30 LiterArti 7:00-8:00 <i>The Salon</i> R\$	30 Guided Tour 1:30 Basic Parade Workshop 6:00-9:00 P Film 7:00 <i>When Jews Were Funny</i> \$	31 Guided Tour 1:30 & 2:30 Basic Parade Workshop 1:30-4:30 P Special Parade Workshop 1:30-4:30 <i>Stilt-dancing (novice)</i> P LiterArti 2:00-3:00 <i>The Salon</i> R\$

SEE ARTICLES

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 Caravaggio
 conservation p. 9
 Parade the Circle p. 11



When Jews Were Funny
 Jokes people

JUNE

SUN 10-5	MON closed	TUE 10-5	WED 10-9	THU 10-5	FRI 10-9	SAT 10-5
1 Guided Tour 1:30 & 2:30 Basic Parade Workshop 1:30-4:30 P Special Parade Workshop 1:30-4:30 <i>Stilt-dancing</i> (advanced) P Film 1:30 <i>When Jews Were Funny</i> \$	2 Museum closed	3 Guided Tour 1:30	4 Guided Tour 1:30 Film 6:45 <i>Solomon Northup's Odyssey</i> \$	5 Art Stories 10:30-11:00 <i>Hot and Cold</i> R Guided Tour 1:30	6 Guided Tour 1:30 MIX 5:00-9:00 T Basic Parade Workshop 6:00-9:00 P Film 7:00 <i>Ai Weiwei: The Fake Case</i> \$	7 Guided Tour 1:30 & 2:30 Basic Parade Workshop 1:30-4:30 P Special Parade Workshop 1:30-4:30 <i>Stilt-dancing</i> (novice) P
8 Second Sundays 11:00-4:00 <i>Slide into Summer</i> Art Cart 1:00-3:00 <i>Docent's Choice</i> Guided Tour 1:30 & 2:30 Basic Parade Workshop 1:30-4:30 P Special Parade Workshop 1:30-4:30 <i>Stilt-dancing</i> (advanced) P Film 1:30 <i>Ai Weiwei: The Fake Case</i> \$	9 Museum closed	10 Art in the Afternoon 1:15 R Guided Tour 1:30	11 Guided Tour 1:30 Make and Take 5:30-8:00 <i>Découpage</i> Gallery Talk 6:00 <i>New Galleries: Contemporary</i> Film 7:00 <i>Maidentrip</i> \$	12 Art Stories 10:30-11:00 <i>Build It!</i> R Guided Tour 1:30 Shop & Share 5:00-8:00 at Lilly Pulitzer Legacy Village. RSVP 216-291-8670	13 Adult Studios begin 10:00 or 6:00 <i>Composition in Oil</i> ; 6:00 <i>Intro to Drawing</i> RS Guided Tour 1:30 Film 7:00 <i>The Curse of the Gothic Symphony</i> \$	14 Parade the Circle 11:00-4:00 <i>Parade at noon</i> Guided Tour 1:30 & 2:30
15 Guided Tour 1:30 & 2:30 Film 1:30 <i>Maidentrip</i> \$	16 Museum closed	17 Guided Tour 1:30 Adult Studio begins 1:30 <i>Painting for Beginners, Oil and Acrylic</i> RS	18 Adult Studios begin 10:00 <i>Intro to Painting</i> ; 10:00 or 6:00 <i>Drawing in the Galleries</i> RS Stroller Tour 10:30-11:30 <i>Color in Art</i> R Guided Tour 1:30 Educator's Night Out 6:00-7:30 <i>Technology Playdate</i> RS Film 6:30 Dave Filipi presents <i>Rare Baseball Films: Newsreels, Part 3</i> \$	19 Art Stories 10:30-11:00 <i>A Is for Artist</i> R Art Bites 12:30 <i>Anne's World</i> Guided Tour 1:30	20 Guided Tour 1:30 Film 7:00 <i>Sol LeWitt</i> \$	21 Guided Tour 1:30 & 2:30 Party 8:00-1:00 <i>Solstice</i> \$
 Afternoon of a Faun Ballerina bio						
22 Guided Tour 1:30 & 2:30 Film 1:30 <i>Sol LeWitt</i> \$ Lecture 2:00 <i>Debra Diamond</i>	23 Museum closed	24 Adult Studio begins 1:00 <i>Intro to Drawing</i> RS Guided Tour 1:30	25 Guided Tour 1:30 Film 7:00 <i>Yogawoman</i> \$	26 Art Stories 10:30-11:00 <i>B Is for Blue</i> R Guided Tour 1:30	27 Guided Tour 1:30 Film 7:00 <i>Yogawoman</i> \$	28 Guided Tour 1:30 & 2:30



Sheltering Sky 1997.
Alison Egan & the G-Funk Warriors

29
Sunday Yoga 11:00 & 2:30 **RST**
Art Together 1:00-3:30 *Clay Sculptures* **RS**
Guided Tour 1:30 & 2:30
Film 1:30 *Afternoon of a Faun: Tanaquil Le Clercq* \$

30
Museum closed

ONLINE CALENDAR
 Sortable online calendar at ClevelandArt.org/calendar

Ask the Conservator Tuesdays 11:30-12:00, Thursdays and Saturdays 2:00-2:30



www.clevelandart.org/connect

Museum Hours

Tuesday, Thursday,
Saturday, Sunday
10:00–5:00

Wednesday, Friday
10:00–9:00

Closed Monday

**Administrative
Telephones**

216-421-7340
1-877-262-4748

Membership

216-707-2268
membership@
clevelandart.org

Box Office

216-421-7350 or
1-888-CMA-0033
Fax 216-707-6659
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CMA Online

www.clevelandart.org/connect



Blog

blog.clevelandart.org

**Provenance
Restaurant
and Café**

216-707-2600

Museum Store

216-707-2333

Ingalls Library

Tuesday–Friday
10:00–5:00

Open until 7:30
Wednesdays
(through May 7)

Reference desk:
216-707-2530

Parking Garage

0–30 minutes free;
\$8 for 30 minutes to
2 hours; then \$1 per
30 minutes to \$14
max. \$8 after 5:00.
Members and
guests \$5 all day.



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